

# AMERICAN ART NEWS

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## SPECIAL ANNOUNCEMENT.

The AMERICAN ART NEWS will, as usual during the summer, appear monthly until the 15th of October next, when the weekly issues will be resumed.

The remaining summer MONTHLY issues will be published on Saturdays, August 20 and September 17.

## EXHIBITIONS.

### New York.

Blakeslee Galleries, 358 Fifth Avenue—Early English, Spanish, Italian and Flemish paintings.

Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects.

Canessa Gallery, 479 Fifth Avenue—Antique works of art.

C. J. Charles, 251 Fifth Avenue—Works of art.

Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.

Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.

Duveen Brothers, 302 Fifth Avenue—Works of art.

Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.

Fifth Avenue Art Galleries, 546 Fifth Avenue—Important Sales.

The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.

Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.

M. Johnson-Brown & Co., 17 West 31st Street—Objects of art.

Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Kleinberger Galleries, 12 West 40th St.—Works of art.

Knoedler Galleries, 355 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.

Montross Gallery, 550 Fifth Avenue—Selected American paintings.

Julius Oehme Gallery, 467 Fifth Avenue—Dutch and Barbizon paintings.

Louis Ralston, 548 Fifth Avenue—Ancient and modern paintings.

Scott & Fowles, 590 Fifth Avenue—High-class paintings by Barbizon and Dutch Masters.

Seligmann & Co., 7 West 36th Street—Genuine Works of Art.

Arthur Tooth & Sons, 580 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.

H. Van Slochem, 477 Fifth Avenue—Old Masters.

Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

### Boston.

Vose Galleries. — Early English and modern paintings (Foreign and American).

### Chicago.

Henry Reinhardt. — High-class paintings.

### Washington (D. C.).

V. G. Fischer Galleries.—Fine arts.

### Germany.

J. & S. Goldschmidt, Frankfurt.—High-class antiquities.

Galerie Heinemann, Munich. — High-class paintings of German, Old English and Barbizon Schools.

G. von Mallmann Galleries, Berlin.—High-class old paintings and drawings.

Dr. Jacob Hirsch, Munich.—Greek and Roman antiquities and numismatics.

### London.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

## NOT STANDARD PRICES.

It was stated editorially in the American Art News, at the time of the Yerkes sale, that prices realized at auction do not indicate the real value of works of art. This was brought out at the sale at Christie's, June 18, of the late Sir Frederick Mappin's collection.

One picture, "Stokeby-Neyland," which is a large landscape by Constable, fetched \$46,200. It cost the owner \$5,390 thirty years ago. On the other hand, Webster's genre picture, "Roast Pig," which cost Sir Frederick Mappin \$16,000 forty-eight years ago, was sold for \$1,300.



A CUP OF TEA.

By Francis C. Jones.

Obach & Co.—Pictures, prints and etchings.

Sabin Galleries.—Pictures, engravings, rare books, autographs, etc.

Shepherd Bros.—Pictures by the early British masters.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Victoria Gallery.—Old masters.

### Paris.

Canessa Galleries—Antique works of art.

Hamburger Fres.—Works of Art.

Kleinberger Galleries—Works of Art.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Kirkor Minassian Gallery—Persian, Arabian and Babylonian objects for collection.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

## MASTERPIECE FOR AMERICA?

The cable brings the story that there seems every probability that another great painting will find a new home in an American gallery. The canvas is one of Van Dyck's masterpieces, "The Earl and Countess of Derby and Child," which until recently was the property of the Earl of Clarendon, who sold it privately at a figure said in art circles to have been between \$100,000 and \$150,000. The picture is being exhibited at Knoedler's, in Bond Street, London, and, while great efforts are being made to retain it in England, it is an open secret that at least three well-known Americans are bidding spiritedly for it, although Messrs. Knoedler admitted the probability of its going to America. It is said that a bid of \$250,000 has been made on behalf of Mr. Henry C. Frick, while another report has it that Mr. J. Pierpont Morgan has offered \$300,000. No confirmation of these reports is obtainable. The Earl of Derby in the picture is the seventh Earl, who was captured on the field at Worcester and executed in 1651 for his support of the King. He is in a dark dress and cloak, while the Countess is depicted in white satin. She was Charlotte de la Tremouille, defender of the Isle of Man, and the child became the Marchioness of Dorchester.

## SECRETARY FOR ROME NAMED.

Mr. Harrison S. Morris, Commissioner-General of the United States for the International Exposition of Art and History at Rome, in 1911, has named as Secretary to assist him in organizing the American exhibit, Mr. William Henry Fox, Director of the Herron Art Institute, Indianapolis. Mr. Fox is a former resident of Philadelphia. He has had experience in connection with the International Exposition at St. Louis, where he was the Secretary of the Department of Fine Arts, and was also Secretary of the International Jury of Awards, and a representative of Russia on that jury. He has conducted important exhibitions at the Indianapolis Art Institute, including the St. Gaudens Memorial, and has a wide acquaintance among the artists of the country. He is an art writer on the Indianapolis News, and is influential in the art life of the middle west.

## DIRECTOR CLARKE RESIGNS.

The Board of Trustees of the Metropolitan Museum adopted a resolution highly complimentary to Sir Caspar Purdon Clarke, who recently resigned as director of the Museum, on account of impaired health, and as a further appreciation of his services voted him his full salary till June 1, 1911, and that thereafter he should receive \$5,000 a year.

Sir Caspar said he was convinced that his new duties as European correspondent of the Metropolitan Museum would give him plenty of occupation. He was already busy in trying to obtain an authorized copy of certain royal plate for the museum.

## SALMAGUNDI CLUB TO MOVE.

According to a current report, the trustees of the Salmagundi Club, which is now established at No. 14 West Twelfth Street, are negotiating for the purchase of the old home of the Institute of Musical Art, at the northeast corner of Twelfth Street and Fifth Avenue.

This building, many years ago the home of James Lenox, founder of the Lenox Library, which now is one of the most valued possessions of the city, has a magnificent interior and would make an ideal home for a club such as the Salmagundi.

The structure, which is owned by Mr. Thomas F. Ryan, occupies a plot 103.3 feet on the avenue, and 150 feet on the street. In the rear is a large yard, which would make an admirable outdoor dining room or garden.



## AUCTION SALES IN LONDON AND PARIS

The sale of the third and last part of the Alexander Young collection of pictures at Christie's in London on June 30, July 1 and 4, was really a dealers' sale, in that it meant the dispersal of the last of a famous lot of pictures, chiefly by the Barbizon masters, their contemporaries, and the modern Dutchmen, which some years ago passed into the hands of the well-known English art houses of Agnew and Wallis. As will be remembered, the first two sections of the collection were disposed of at private sale at good figures—including some very high ones for individual numbers, chiefly to American and Continental dealers, through whom they have now for the most part found their way into private collections in America and Europe. The American art houses which purchased most largely at the sales of the first two sections of the collection were Knoedler & Co., Scott & Fowles, and Henry Reinhardt of Chicago.

It cannot be said that the sale of the third and last section of the collection in London a fortnight ago was exciting, despite unusual efforts on the part of the promoters of the sale and even of the usual methodical and placid Christie's to make it alluring. There was, of course, a fair attendance of dealers, both from America and the Continent, and equally, of course, the English dealers were well represented, but there was no keen interest displayed at any time, and the sale for one of its importance, was perfunctory and lifeless to a degree.

## A Dealers' Sale.

The fact, generally known, that the collection was really owned by dealers, with the added general impression that, although an effort had been made to divide the entire collection, so as to make its three parts fairly equal in value and importance—the first two portions disposed of at private sale, contained the more important examples, and that this last sale was consequently one more or less of "remnants," did not heighten interest in the event. It was not entirely fair, however, to call a sale that brought out so many really important and beautiful examples of such masters as Corot, Daubigny, Troyon, Jacque, Dupre, Rousseau, Diaz, and of their later fellows Monticelli, Israels, and the Marises, one of "remnants." The canvases may have been "remnants," but only in the sense of being the last of a most remarkable collection. They differed, of course, widely in quality, but their authenticity could not be questioned.

## Some Dealers Present.

However, the fact that the sale was a dealers' one and the impressions above mentioned, kept away from the auction room many individual collectors and buyers, it will be noted that many of the canvases returned to the possession of their owners, Agnew and Wallis. Of the American dealers, Henry Reinhardt of Chicago, was the largest buyer. Of the Continental dealers, Arnold & Tripp, Boussod-Valadon, Tauber, Lefevre, Van Wisselingh, and Obach & Co. secured some good examples, as did also the Messrs. Connell. The largest individual buyers were the Duke of Marlborough, who was exceedingly bold, if not rash, in his bids and buying, and a Mrs. Bevan, whose presence and bidding at the sale, excited much interest. Among the American dealers at the sale who watched it with interest were Messrs. George Durand-Ruel, Walter Fearon of Cottier, C. W. Kraushaar, and Henry Reinhardt. A. Preyer of The Hague, and the Bernheims of Paris, were also present.

The detailed stories of each day's sale, which follow, give a good idea of the quality of the pictures, and the prices. These last were not remarkable, as compared with American auction standards, although they reached respectable figures at times. It is safe to say that had the collection been disposed of at Mendelssohn Hall in New York, with the preliminary adroit advertising characteristic of the American Art Association, and with Mr. Thomas E. Kirby as auctioneer, it would have brought at least a third, and probably a half more, than the total it obtained at Christie's.

## English Auction Methods.

The contrast between American and English methods of disposing of such a notable collection of pictures as was that of Mr. Alexander Young, is very marked. A sale at Christie's, from the American standpoint, is strongly suggestive of a funeral service in some American provincial country church. The bare septagonal room in which the picture sales are generally held, although well lit, is cheerless in the extreme. Accommodation for buyers and spectators is provided by some six or eight rows of long cane benches without backs, and a few raised wooden stands around the room, on which late comers may stand. A portion of the room on one side is divided off by a curtain—behind which the pictures are stacked, and when brought out for sale, these are simply held by two men on a tall wooden easel, without any background of curtains. No artificial light is used and important sales are never held at night. The auctioneer, who in this last sale was a Mr. Hannen, a smooth faced, impassive young man, sits at a high desk covered with green baize in front and in one monotonous tone, calls out the number of the lots and the bids. He makes no effort whatever to excite competition or interest, but simply calls the bids as they are given to him, by a nod of the head or raise of the hand, or more often by voice. There is usually no attempt at concealment of identity on the part of private buyers, who are never present in any large numbers, and if they do occasionally use a "nom du vente," their real identity is disclosed in the dailies the same or next day. There are no men stationed throughout the hall to receive bids and aid buyers to conceal their identity, as in New York. The monotonous drawl of the auctioneer's voice, "Lot No. 240—20 guineas, 40 guineas, 60 guineas, 100 guineas," is all that breaks the silence, and when the last bid is taken, his pencil is brought down sharply, with no comment. Not even the word "Sold" is uttered. Mr. Hannen might as well have said "Forty prisoners for execution," or "Thirty men to be hung to-morrow," as far as the effect of his words upon his audience was concerned. Rarely is there any applause, although on the first day's sale, a large and superb cattle piece by Troyon was greeted by the clapping of a few pairs of American hands. The English take their picture sales, like their pleasures and their waters—sadly.

## First Day's Sale.

Classic and romantic art were strangely juxtaposed in London June 30, for whilst the poetic landscapes of the Barbizon school in the third part of the Alexander Young collection were being disposed at Christie's, a few early Italian bronzes, picked up cheaply by an old collector fifty years ago, were drawing lovers of the antique to Foster's in Pall Mall, and fetching prices comparable with those given for the once-despised works of Corot and his kin. Thus, when Corot's beautiful idyll of a pasture and a cooling stream, "L'Abreuvoir," was bringing 6,200gs, at Christie's a bronze figure of a man with a helmet that had once been bought for a few pounds provoked a contest at Foster's ending in Mr. Part-

ridge's bid of 2,100gs. When the late Alexander Young paid Goupil & Co. £1,200 for the pastoral mentioned, it was held to be a great sum for a Corot. But America has intervened since then. In the Yerkes sale Messrs. Duveen Brothers gave £16,200 for a fine example, and we saw the sparkling "Birdnesters" attain 13,000gs. in the Maxwell sale.

It was felt that, as two portions of the Alexander Young collection had been dispersed by private negotiation, the "residuum" might find a somewhat tired and sated market. But as the total of the first day was nearly £60,000, the pessimists were decidedly discomfited, and if at times the bidding was a bit laggardly this must be ascribed to Latin and Celtic restraint in affairs of the purse. The Duke of Marlborough on one occasion was quite evidently goaded by this wait-and-see attitude of some of the Continental buyers, for, as soon as Corot's "The Weed-Cutter" was placed on the easel (after Mr. Cremetti had won "L'Abreuvoir" at 6,200gs), he gallantly started the bidding at 2,000gs. This impulsive onset gave the quietus to the Galic invasion. Not a man replied, and the picture was straightway knocked down to the Duke under his nom de vente of "Malton."

## Array of Corots.

Never before in an English sale-room have twenty Corots been consecutively sold, and it was pardonable to find the feast a little embarrassing in richness. Now and again the thrifty methods of the Continental section relaxed, and the bidding warmed up, especially when the tiny Corot, "Joinville-sur-Marne," only 9½ by 12½, raced from 300gs to 2,400 gs, at which price Mr. Hannen called Mr. Connell's name. But Mr. Hugh Blaker, who had been semaphoring with his catalogue, claimed another bid. The appeal was sustained, and as Mr. Connell did not go on, Mr. Blaker was declared the winner at 2,500gs. Only twelve years ago the picture was purchased by Mr. Young from Messrs. Obach for £280. In the Miéville sale, 1899, "The Moat" made 900gs, and now Mr. Cremetti had to give 1,000gs more for this fine Corot, 23½ by 17½. "Matinee de Printemps," 14½ by 21½ soon reached 1800gs (Agnew); and the panel, "Chateau Thierry," 15½ by 12½, 1,400gs (Reinhardt). Next the solemn "Soleil Couchant," 18 by 14½, made 1,600gs (Agnew), and the "Route de la Ferme," 12 by 17½, 1,000gs (Agnew). Other Corots were "Le Matin," 10½ by 13½, 880gs (Agnew), and "Matin près du lac," 23 by 19, 820gs (Gooden and Fox); and such small cabinet works as "The Fisherman," 7½ by 9, 460gs (Cottier); a landscape with trees on rising ground, 10 by 20½, 380gs (Gooden and Fox) "A Pasture with Cattle," 9 by 11, 360gs (Cottier); "Near Fontainebleau," 330gs (Reinhardt); and "A Woody Landscape, with a Peasant," 10½ by 8½, 335gs (Blaker).

That intimate lover of the river, Daubigny was represented by fourteen works, mostly of small panel size. "L'Inundation," 1875, 15in by 26in, fell to Messrs. Agnew, at 1,500gs, the same firm claiming "Cattle Grazing; Sunset," 1872, 14in by 26in, at 1,450gs. The characteristic "Bank of a River," 1873, 13½in by 22½in, made 1,200gs (Reinhardt), and chief among the rest were: "Les Sables d'Olonnes," 15in by 26in, 650 gs (Peacock), and "Les Boeufs et les Grenouilles," 9½in by 19in, 600gs (Smith). Diaz followed, and his "Opening in the Forest," on panel 11in by 14in, gave the company a glimpse of that art likened to using molten jewels rather than pigments. At 650gs Messrs. Boussod Valadon made one of the bargains of the day, and they showed just appreciation in giving 520gs for Jules Dupre's small "Soleil Couchant," only 7½in by 9½in.

## Harpignies and Israels.

The first of the seven Harpignies was that majestic theme of loneliness known as the "Sentier à St. Privé," painted in 1895, 23½in by 32in, and Mr. Kenneth Clark was properly tenacious in outstaying all competitors at 1,450gs for this fine example of a living artist's powers. It is of interest to learn that Mr. Young bought this work some years ago from Messrs. Obach for £220. Another living veteran, Josef Israels, followed, "The Fisherman's Wife," 18½in by 28½in, and it was not surprising to see this canvas bring 2,500gs (Reinhardt), or 250gs more than the sum paid by the same purchaser in the Quilter sale last year for a much larger picture. The small Israels panel, "On the Dunes," 10½in by 14½in, induced Messrs. Connell to pay 620gs.

Neither Jacque nor Van Marcke was "at

his pick," the solemn "Shepherd and his Flock," 24½in by 31½in, bringing 900gs (Tooth), and the latter's "Cattle in a Meadow," 13½in by 17in, 680gs (Cremetti). In the Cuthbertson sale last year, a notable Jacque realized 3,200gs, and a Van Marcke 3,800gs. "Dordrecht," by Jas. Maris, 27½in by 42½in, is on a less scale than the "View Overlooking a Village," which sold last year for 3,000gs, but Messrs. Obach had to go to 2,800gs to win it. Immediately afterwards the hold that Millet exercises on his votaries was well illustrated in the bidding for a tiny sketch, 8½in by 6½in, entitled "The Shepherdess." Not until Mr. Hugh Reuter called 1,050gs did the competition end for this slight relic of the master. Yet, although Monticelli's "La Fête," 14½in by 22½in, in reaching 780gs (Reid), marks a maximum for this painter's works, it would not have surprised lovers of art to see this wonderful weaving of the magic of sunshine bring more than the Millet.

Lastly, to that reincarnation of Cuypp in a Barbizon setting—Troyon—the day brought fresh honors, in the Miéville sale, 1899, his tranquil "Dairy Farm" realized 6,400gs and in the Waring sale, 1902, a large "Cattle and Sheep" theme, attained 7,000gs. Yesterday, the noble "Vaches au Pâturage," 38½in by 50in, wrapped in Virgilian atmosphere, found Mr. Lockett Agnew willing to pay 5,800gs.

## Second Day's Sale.

In the Barbizon sales of the last two years Daubigny's advance in market favor has been remarkable and in the second day of the Young sale, the Duke of Marlborough established an English Daubigny maximum by bidding 4,300gs for "The Ferry," painted in 1864, on an canvas 24½ by 39½. After a long duel between Mr. Paterson and Messrs. Wallis, and when it seemed that the latter would win the Daubigny at 4,200gs, the Duke suddenly entered the lists and carried off the prize. To annex a notable Corot and a fine Daubigny in two moves is an auction achievement which frequenters of Christie's will recognize as quite exceptional.

Although Corot's tender transcript, "Evening Glow," only 13 by 21½, caused M. Tauber, of Paris, to go to 5,450 gs against Messrs. Arnold and Tripp—Mrs. Bevan being another keen competitor—the second day's auction honors were slightly in favor of Daubigny. The success of both helped largely in the total of £49,698, which brings the aggregate of the two days to over £109,000, or \$545,000. Daubigny's previous English record was 3,500gs, paid in the Holland sale, 1908, for "Morning on the Oise." "The Ferry" easily passed this, and Messrs. Wallis, in giving 3,700gs for the thickly wooded scene, "Bords de la Cure," 32½ by 59, exhibited at Paris in 1900, also shifted the previous maximum. Other important Daubignys were the following panels: "Andressy," 1865, 12½ by 23½, 2,100gs (Wallis); "Autumn," 1858, 7½ by 14, 1,600 gs. (Reinhardt) "Plage de Villerville," 1875, 15 by 25½, 620 gs (Murray); and "Soleil Couchant," 9½ by 19½ 590gs (Wallis). There were seventeen others, fetching sums ranging to 300gs.

The chief Corots, besides "Evening Glow," included: "Ville d'Avary," 17½ by 21½, 2,000gs (Agnew); "Picardy," 13½ by 16½, 1,550gs (Arnold and Tripp); and "The Pond," 11 by 21, 1,500gs (Wallis). Mrs. Bevan, found consolation for the loss of "Evening Glow" by winning "The Pool," 14½ by 17½, at 800gs, and the panel of "The River," 16½ by 13, at 850gs. Messrs. Boussod Valadon obtained "The Glade," 12½ by 15½, for 650gs; Messrs. Connell, the tiny "Three Cows," 8 by 13, 460gs; and M. Louis "Shades of Evening," 12 by 17½, at 420gs.

Acting for the well-known Dutch collector, Mr. Pignappel, Mr. Lefevre paid a record sum for a work by William Maris when he gave 1,000gs for "By the Stream," 22½ by 14½, exhibited at the Guildhall in 1903, and the fine Mauvé, "Cattle in a Pasture," 24½ by 20, lent to the Chicago Exposition, fell to the same bidder at 1,700gs. Another work by this Dutch rival of Troyon, "The Haycart," 14 by 12, reached 1,400gs (Buffa), and Mr. J. C. Drucher gave 700gs for the uncommon seascape, "Low Tide" (14 by 19). The moving domestic drama by the veteran Josef Israels entitled "Grief" (17½ by 22½), realized 1,400gs (Lefevre); and Mr. Van Wisselingh secured the characteristic James Maris, "A Mill by a Canal" (14½ by 20½) at the good sum of 1,900gs.

Such were the outstanding features of the second day's dispersal, to which should be added the sale of J. F. Millet's "Good Samaritan," a spirited rendering of a sturdy peasant seeing another home after a  
(Continued on page 5.)



## LONDON LETTER.

London, July 9, 1910.

A large company attended Christie's last week. The scene presented the characteristics of a matinee gathering. Certain seats were reserved, the general public were kept out, and when the door was opened there was a rush for the remaining seats. A scramble ensued in which lords and ladies took part. The cause of this unusual excitement was the opening of the sale of the pictures, without reserve, chiefly of the Barbizon and Dutch school, collected by the late Mr. Alexander Young, of Aberdeen Terrace, Blackheath. A detailed account of the sale is given elsewhere.

In the sixth annual report of the National Art Collections Fund, recently issued, numerous interesting acquisitions are recorded, but prominence is, of course, given to the acquisition of the "Duchess of Milan" by Holbein, the formal transfer of which to the Nation took place on November 9, the birthday of his late Majesty. As is well known, the late King Edward took a keen interest in the work of the Fund, of which he was Patron, and gave practical proof of his sympathy with it by inaugurating a Special Reserve Fund to meet sudden emergencies, such as that which confronted the executive when the Holbein was offered to them. Their present Majesties, King George V. and Queen Mary, were also contributors to this fund, and if, as is probable, His Majesty confers on this movement the patronage given to it by his illustrious father there is good prospect of the aims of its promoters being realized.

Arthur Hacker has just been elected Royal Academician. He is a versatile artist and has attained success in various branches of art. His most celebrated picture is "The Annunciation," which is at the Tate Gallery. Art is an inheritance with Mr. Hacker, for he is the son of a line engraver. He was born in 1858.

Mr. J. C. J. Drucker has presented to the National Gallery the seven pictures which he placed there on loan in 1907. The "Drawbridge" by J. Maris is a signed work, and the same artist's "Mother and Child" is signed and dated 1868. Isabey's "Grandfather's Birthday," and "Fish Market, Dieppe" were painted in 1866 and 1845, respectively. Anton Mauve is represented by "Watering Horses," Johannes Bosboom by "The Interior of Haarlem Church," and Josef Israels by "The Philosopher".

## PICTURES FOR INSTITUTE.

The Brooklyn Institute of Arts and Science has recently made a number of acquisitions by gift, purchase and loan, as announced by A. D. Savage, assistant curator of the Fine Arts Museum.

Mr. George A. Hearn has given "June, Berkshire Hills," by Guy C. Wiggins, and Mr. William T. Evans has presented "Under the Full Moon," by Frederick J. Waugh. The Institute has purchased, from the Caroline H. Polhemus fund, "Sunset Glow," by Robert Reid, and from the J. B. Woodward memorial fund, "Chant d'Amour," by F. Ballard Williams, and "The Old Water Wheel," by Charles P. Gruppe. Henry C. Lawrence, son of the late Cyrus J. Lawrence, has given to the Institute a highly prized oil painting, "Parisian Ragpickers," by J. F. Raffaelli. "Peacock," by the late Louis Loeb, has been loaned by the artist's mother. It is hoped that some friend of the Institute will buy this picture and present it to the museum.

## AMONG THE ARTISTS.

Chester Beach has been awarded the Prix de Rome. Mr. Beach will leave at once for Europe.

Victor Salvatore is at Newport, working on a bust of Thomas Child.

Paul Thomas has moved to New Rochelle.

Barry Faulkner has taken a studio in MacDougal Alley.

Elba Bohm and Richard Duffy, the sculptor, were married June 29. Mr. and Mrs. Duffy have sailed for Florence, where they will spend a year, before going to Paris, where they will make their home.

Helen Farnsworth Mears is working on a relief portrait of Margaret Adams of Chicago. Miss Mears will go to Peterborough, Vt., to the McDowell colony as soon as she finishes the work she has in her studio.

Sarah C. Sweeny has gone to Bayport, Long Island, to paint the portrait of Charles A. Post. During the summer she will also paint the portrait of Bishop Thomas F. Gailor, and a number of others which she intends to exhibit at her studio in MacDougal Alley in the fall.

Francis Grimes is at work on a relief portrait of Lucretia Mott. Miss Grimes will leave shortly for Cornish, Vt. While there she will finish some bronzes for Mrs. George Parsons.

Blendon Campbell and Mrs. Campbell will spend the summer at Rockport, Mass. Mr. Campbell has just returned from Cooperstown, New York, where he was putting in place some large decorations he had painted for the large new hotel Otsega.

Stuart Travis will sail the first of August for Naples, where he will meet his family. He will spend a month in Naples and then go directly to Paris. Mr. Travis will take a studio in Paris and paint a number of portraits before returning in the fall.

## OBITUARY.

## Georges Berger.

M. Georges Berger, whose death was announced by cable early this month, was professor of aesthetics and art at the National School of Arts, essayist on art and a famous critic. He was born on October 5, 1834, was educated at the Lycée Charlemagne and being a wealthy vineyard proprietor was able to devote himself to art. He devoted all his leisure to the study of ancient and modern art objects and wrote extensively on art topics for the Journal des Debats. He was the author also of an important work, "The French School of Painting From its Origin down to the Reign of Louis XIV." This was published in 1879.

Among his services to art was his influence in causing the French Parliament to concede the Pavillon de Marsan in the Louvre to the Society of the Central Union of Decorative Arts, which under his direction founded therein definitely a museum of decorative arts. In collaboration with Le Play he had charge of the decorative arts section of the Universal Exposition of 1867, and he was director of the foreign arts section of that of 1878.

## WITH THE DEALERS.

The prominent firm of C. and E. Canessa, of New York, Paris and Naples, has decided on an important business move in Paris, and have leased the entire large house, No. 125 Champs Elysées, adjoining the Charlton Hotel, which is being fitted up for handsome galleries, and where they will remove their business in the Autumn, so long established at No. 19 Rue Lafayette. The new location is in the very center of the most fashionable quarter of Paris and in near proximity to the Ave. de Triomphe.

The new galleries will be an attractive and popular rendezvous for American art lovers, and visitors who fill the great hotels in the immediate vicinity.

Mr. T. J. Blakeslee will remain in London until August 1, and will return, with Mrs. Blakeslee, about that time to his country place at Lake Waramung, Conn. Mr. and Mrs. Blakeslee recently spent ten days in Paris, where as also in London, Mr. Blakeslee has secured this summer an unusually important lot of pictures.

Mr. and Mrs. V. G. Fischer, after a month's stay in London and Paris, have gone to Berlin, and will spend August at Hombourg.

Mr. Roland Knoedler attended the Young sale in London.

Mr. Edward Brandus who reached Paris in late June, has been in London.

Mr. Louis R. Ehrich sailed for Europe July 9. He went directly to England and will go to France, Holland and Germany. He will return in three months. Mr. Ehrich, Jr., will be in New York during the summer. The galleries, 463 Fifth Ave., are hung with selected Old Masters and will remain open during the summer from 9 A. M. to 1 P. M.

Mr. H. G. Kelekian sailed on Wednesday on the "Oceanic." He will go directly to Constantinople and will next go to Persia. He will return in three months.

Mr. Rudolph Lesch has severed his connections with the Berlin Photographic Co.'s American branch, and has accepted a position with the Detroit Publishing Co. Mr. Lesch goes to the Detroit Publishing Co., not as a stranger, for he and Mr. W. A. Livingstone have long been intimate friends. The AMERICAN ART NEWS congratulates the Detroit Publishing Co.

On the eve of going to press the AMERICAN ART NEWS received two catalogues of Old Time Literature, Autograph Letters and Signed Documents, published by Maggs Bros., of London. Both are very interesting. A visit to the galleries, No. 109 Strand, will repay collectors.

Mr. William Clausen will spend the summer with George Inness, Jr., at Cragmoor.

The Berlin Photographic Co. beg to announce that Mr. Martin Birnbaum has been appointed manager of their American branch house, 14 East 23 St.

## BOSTON.

A special exhibition of etchings and dry-points by Rembrandt is now on in the print rooms of the Museum of Fine Arts. The chronological arrangement of the prints selected for exhibition shows the various stages in the development of the great master's faculties of artistic rendering. Incidentally, the collection shows the notable resources of the Museum's print department in this special line.

## PARIS LETTER.

Paris, July 9, 1910.

The Exposition of the works of Henri Martin at the Galerie Petit has aroused no little interest among art lovers, and these big annual one-man displays at these galleries are greatly anticipated as one of the yearly events.

To see these large collections of the work of one painter comprising, for the most part, examples of his work covering a period of some thirty or more years is intensely interesting to note just how the advance has been made to the present. In the work of Henri Martin we find a great love for the vibration of light and color in all the phases peculiar to nature. The brilliancy of sunlight, the calm sober setting of the sun, the dim twilight, the gray day, sultry atmosphere, snow effect with and without sun, the rain and storm all are keenly appreciated in their subtle or more active temperaments and one detects readily the fine line drawn between the glaring sun of Summer and the playful sunlight with its dancing shadows of the spring or the radiance of a morning light and the fleeting of the day. In a word this painter delineates precisely the time and mood he paints. The most important canvas is a large decoration, "Les Regains," bought by the State, and is an excellent example of the vibration of afternoon sun with the grass-cutters silhouetted in the shimmering heat. "Le Moulin de Labastide" and "La Maison du Meunier," are brilliant in play of sunlight and air and rich in beautiful color composition. "Les Bords du Tarn à Albi" is a gray day in refreshing cool scheme. "Le Bassin," shadowed silhouette of head and shoulders showing a pond in the background reflecting a garden. Among several of this composition is another "Odette," where the head partly catches a strong light; "Jeunesse" is a simple treatment of a nude figure in play of atmosphere and "Nu" is beautiful for its pearly flesh color. "Mon fils Jacques" is a silhouetted figure in shadow against a strong light. "Sous les arbres," a portrait in shadow with sun spots and in a fine contrast of purple and greens. "Portrait du peintre," a self portrait in brilliant color composition with palette. "Venise," rich, dazzling sunlight. "Le Pont de Labastide," sun effect giving play of shadows crossed by reflections and "Le Pont au crépuscule," solitude emphasized by a still stream. "La Beauté" is a harmony in greens and yellows. "Berenice (Edgar Poe)" painted in 1885, has a feeling of Manet. "Portrait de Mme. J—," a simple treatment of a sitting figure, "Portrait de M. Ch. Stern," figure with interior and "Portrait de Mme. V—," a contrast in delicate and strong purples.

Arthur Tooth and Sons are showing a fine water color of a French officer standing beside his charger, by Edouard Detaille. Two mounted French cavalry officers are by Georges Scott, a Clays marine with fishing boats against a breezy sky and two large flower pieces in broad watercolor treatment are by Madeleine Lemaire. A Harpignies shows a bit of Paris quay with nicely suggested figures and an oil landscape in simple quiet tones, showing expanse of country and a Ziem in watercolor of dunes in low tone against a bright blue sky.

Mr. Sperling of the Galerie Kleinberger recently purchased, as his private property, a beautiful low toned landscape in rich color and vigorous treatment by Ladislaus de Paal. The picture shows a spot in the forest of Fontainebleau. The unfortunate Paal, a Hungarian and contemporary of Munkacsy, died twenty-five years ago, at the age of 30.



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## SPECIAL ANNOUNCEMENT.

The AMERICAN ART NEWS will, as usual during the summer, appear monthly until the 15th of October next, when the weekly issues will be resumed.

The remaining summer MONTHLY issues will be published on Saturdays, August 20 and September 17.

## FOREIGN AUCTION SALES.

The Art season, which has about closed in Paris, and is soon to close in London and on the Continent, has brought a few notable Art auctions this year, none of which equalled in the importance of the majority of the individual examples disposed of, or the totals obtained, the phenomenal Yerkes sale in New York last April.

While, of course, it is hardly to be expected that any such records as those of the Yerkes sale will be reached or surpassed either in America or Europe for some time to come, the story of the disposal at Christie's in London, a fortnight ago, of the third and last portion of the famous Alexander Young collection of the much-sought for Barbizon and modern Dutch Masters, elsewhere noted in our columns, emphasizes the fact

that the great Art Mart of the world, as far as high prices is concerned, is New York. It also proves that American auction methods have something to do with the obtaining of astonishing figures at art auctions, and while these methods might prove too revolutionary and sensational for Christie's or even the Hotel Drouot, it is probable that if introduced at both or either of these Marts, they would increase the totals of many of the sales held there. If the real owners of the Alexander Young pictures, the Art Houses of Agnew and Wallis, disposed of at Christie's, had brought them to New York, which they could have done now free of duty, and had sold them in Mendelssohn Hall, it is safe to say that, despite Stock Market depressions, few of the canvases would have been bought in by themselves, and the total would have been far larger than that obtained in London.

## THE AUTUMN PROSPECT.

Although business conditions, and especially those in Wall Street, are not cheerful at the moment, it must be remembered, in looking forward to the coming Art Season that Midsummer is not the best of times to form conclusions as to winter and autumn business, and that a dull or depressed market in July does not necessarily mean the same in November. Last year, it will be remembered, the conditions were almost similar to those at the present time, and yet with only an average crop, the Art Season opened well in October, with a reviving stock market and was exceedingly prosperous until Christmas tide. There is every reason to believe that despite pessimistic reports, the crops this year will be good, and every reason to hope for a good Art Season next Autumn.

return in August.

## HARRISON MORRIS IN ROME.

Mr. Harrison S. Morris, Commissioner-General of the United States for the International Exposition of Art and History at Rome, recently sailed to select a site for the U. S. building. Mr. Morris said it is his intention to give every American artist an opportunity to be represented in the exposition. He will return in August.

## METROPOLITAN MUSEUM.

Two special exhibitions are being arranged for at the Metropolitan Museum for next winter. One will be in November, when there will be displayed the works of the looms of Persia, Asia Minor, and India from the IV. to the XVIII. century. The other will be in February, when will be displayed arms and armor. Private collections will be drawn upon to make both displays as attractive as possible.

Of very recent accessions to the Museum, announced on Tuesday, special attention is directed to a fine collection of Wedgwood ware, which has just been received, in which is a vase, the "Apotheosis of Homer", copied from the British Museum. Francis Lynde Stetson has presented a portrait of James T. Brady, who was a famous New York lawyer, painted by Joseph Ames, an American painter, who died in 1872. There will also be specimens from the collection of the late Clyde Fitch, which have been presented by the parents of the deceased dramatist.

## MUSEUM FOR SOUTH AFRICA.

The political birth of United South Africa with the impending opening of the Legislative Assembly at Cape Town will coincide with an event in the financial capital of the vast Dominion, which through its educational influence is likely to have no small share in moulding the destiny of the new Commonwealth. Johannesburg is to have an Art Gallery.

The Johannesburg Gallery owes its inception to chance—to a happy inspiration on the part of Sir Hugh Lane, to whom Ireland is already indebted for his single-handed creation of the magnificent Dublin Municipal Gallery of Modern Art. Sir Hugh induced a number of people interested in South African affairs to subscribe to a purchase fund or to present one or more pictures each toward the formation of a permanent collection. Sir Otto Beit's generosity placed £10,000 at his disposal. Sir Julius Wernher and Mr. Max Michaelis promised liberal support. Messrs. Lionel Phillips, Charles Rube, Edmund Davis, Neumann, and S. Goldman and Mrs. Chapin advanced the project by subscribing to the funds or contributing pictures to the collection. Sir Hugh himself commissioned two large decorative panels for the hall of the proposed building from E. A. John, besides sacrificing from his own collection examples from N. Hone, the Irish landscapist, and Mark Fisher, and Mancini. Mrs. Phillips authorized him to buy three important pictures by P. Wilson Steer. The "Corfe Castle," "The Lime Kiln" and "A Chelsea Window."

For the permanent housing of the collection a building is to be erected in the centre of Joubert Park; and it is hoped that the £12,000 which have been subscribed for a War Memorial at Johannesburg may be diverted for this purpose. A Palace of Peace and Art would certainly be the most fitting memorial of the great war.

## Pictures of the French School.

It is difficult to do justice in a brief column to a selection of paintings which represent the most significant phases of recent art and which includes not a single trivial or mediocre work. Sir Hugh must be complimented upon the manner in which he has applied the amount placed at his disposal by Sir O. Beit. The fore-runners of impressionism in France, Boudin and Jongkind; the impressionists Monet, Sisley, and Pissarro, and of the younger generation, H. Le Sidaner and Albert Andre, are represented by superb examples, purchased from this donation. A large still life by Th. Ribot; an exquisite little easel picture, "La Source," by Puvis de Chavannes; an early Harpignies; Monticelli's "Félicitations de Noce"; and Alfred Stevens's precious little "Femme aux Cerises" are among the other masterpieces of the French school thus purchased.

## The English School.

Equally important are the English pictures that will bear the same donor's name on the frame. Watts's "The Rain it Raineth every Day," which is the first and most perfect portrait painted by him of his first wife, Miss Ellen Terry; Clausen's noble landscape, "A Summer Day"; Henry Moore's "Thunderstorm Passing Off"; an early Orchardson, "Morning Gossip"; W. Strang's interesting composition, "The Surprise," and admirable works by W. Nicholson, Tonks, J. Pryde, Lavery, Oliver Hall, G. F. Kelly, and C. Shannon. Mrs. L. Phillips's gifts include that daring piece of unconventional portraiture "Mrs. Fenwick," by Mrs. Swynerton, and Boldini's brilliant and exuberant portrait of Mr. Lionel Phillips, who him-

self has added to the collection two superb landscapes by Buxton Knight and three by James Charles.

## Sculpture.

Sculpture has not been altogether forgotten by Sir Hugh Lane, and although the collection so far only comprises three pieces it includes what is perhaps Rodin's greatest masterpiece in marble portraiture: the wonderful bust of Miss Fairfax.

## PITTSBURGH.

The fourteenth annual International Art Exhibition closed on June 30 at the Carnegie Institute. The attendance has been extremely satisfactory, in that the great majority of those who came remained to study the works. The total attendance was 40,815. Many parties of children from the schools of Pittsburgh and the neighboring towns visited the exhibition.

The total number of paintings sold was sixteen, including the following works: "The Tourists," by W. Dacres Adams, "Day in Winter," by Nicolaus Chimona, "Flood Tide," by Paul Dougherty, "Sunshine after Rain," by Alfred East, "Portrait of Mlle. Lapojnikoff" and "Portrait of My Father," by Nicholas Fechin, "Wandering Minstrels," by C. H. Halford, "Cliffs, Treport," by Alexander Harrison, "The Picnic, Pas de Calais," by H. Hughes-Stanton, "Small Corner of a Village en fête," by Modest Huys, "A Moonlit Common," by B. Eastlake Leader, "Breton Peasants Dancing," by John Muirhead, "Landscape," by J. Francis Murphy, "Portrait of the Artist," by William Orpen, and "The Mill Yard" and "A Pittsburgh Mill," by George W. Sotter.

## POLAND SPRINGS (Me.)

The annual exhibition of paintings, miniatures, and sculpture are on view in the Maine State building. There are 138 oils, watercolors and pastels, 21 pieces of sculpture, 17 miniatures in the collection.

William M. Chase is represented by an interior, "The Music Lesson"; Irving Wiles by a portrait, "The Violet"; "The Fire Opal" is by Laura C. Hill. Among the marines are seen Charles H. Woodbury's "Morning at Sea," while Walter L. Dean has two examples, "Off Whitehead" and "Little Niagara." Others are "The Wake of the Steamer," by Chauncey Ryder, "Towing Out" by Hendricks Hallet and "Monhegan Harbor," by Sears Gallagher. Among other artists who are well represented are Robert W. Vonnoh, Louis P. Dessar, Mrs. Georgia T. Fry, R. M. Shurtleff, Everett L. Warner, John H. Fry, William Ritschel, Mrs. Mina F. Ochtman, Herbert W. Faulkner and J. Carrol Beckwith.

## ST. LOUIS.

The fifth annual exhibition of watercolors and pastels now on in the City Museum of the work of American artists has attracted much attention and favorable notice.

A chief feature of the display is the predominance of women artists, and among them a portrait of an "Old Lady," by Clara MacChesney, of New York, has received especial notice and comment. Another out-door figure which deserves mention is a decorative design by Louis Tiffany. Miss Alice Schille's "Head of an Old Woman," "Mother and Child," and the "Market" are among the favorites. Some of the well-known artists represented are: Charles Warren Eaton, Reynolds Beal, F. Luis Mora, Colin Campbell Cooper, Walter L. Palmer, E. Irving Couse, Leon Dabo, Charles P. Gruppe, Edward H. Potthast, Cullen Yates and Miss Martha Hoke.



## AUCTION SALES IN LONDON AND PARIS.

(Continued from page 2.)

carousal. This realized 950gs (Wallis), and a stormy scene with a dramatic sky by Jules Dupré (who first used the term *la folie du soleil* as applying to the Barbizon school) worthily brought 560gs (Tempelaere). The chief Harpignies was "A Winding River," 1882, 12½ by 19½, 230gs (Wallis), and the principal Troyon, a panel 15½ by 12, "The Mill Stream," 620gs (Cremetti).

## Third Day's Sale.

When that moving drama of the sea, "The Shipwrecked Fisherman," by the painter of tears, Josef Israels, was exposed to the public view July 4 at Christie's in the last session, the company felt gripped by this tragedy of the dunes. The nervous hush broke into the nervous shuffling of feet, and then the spectators applauded as the opening bid of 1,000 guineas came. An unknown figure was determined to win the huge canvas. He capped every opposing bid, and at 4,000 guineas had his will. Mr. Reginald Young, acting for the family, had bought the picture for presentation to the National Gallery.

It was fitting that the sum paid by Mr. Young should easily exceed an Israel's record at auction in England. Further, it is in excess of the £4,000 given in the recent Yerkes sale, New York, for "The Frugal Meal." A second canvas by the veteran, "A Break in the Storm," 36½ by 51½, attained 2,000 guineas (Wallis), and five small panels totalled 1,270 guineas.

At the conclusion of the three days' sale the grand total achieved the extraordinary sum of £153,891 15s., which beats the three days' total of the Holland sale in 1908—£138,118. Then finality in records seemed reached, but no man can forecast the ways of the market. Twenty years ago a prophet would have been accounted mad to foretell such an auction apotheosis of the Barbizon and modern Dutch schools. When Anton Mauve died in 1888 his pictures could easily be bought for a hundred guineas apiece. But this poetic animalier has come into his own, and Boussod Valadon cheerfully gave 3,150 guineas for that painted georgic, "Turning the Furrow," 12½ by 27, 450 guineas more than the price of the "Troupeau de Moutons" in the Day sale last year, this picture having cost the discerning judge only £150. Messrs. Knoedler, too, bid up to 2,000 guineas for "A Shepherd and his Flock," 19½ by 31½, a tiny panel by Mauve, only 6½ by 8½, "Carting Sand," actually reaching 520 guineas (Buffa).

A warm welcome was extended to James Maris's exquisite "Entrance to the Zuyder Zee," 1767. Mr. Reginald Young at 3,000 guineas gave in to Mr. Lockett Agnew. This sum equals the painter's previous record made last year in the Cuthbertson sale. The rest of his works included, "La Chaumière," 26½ in. by 32½ in., 1,600 guineas; "The Waterway," 20½ in. by 27½ in., 1,050 guineas; both bought by Mr. Ernest Leiferre; "The Drawbridge," only 8½ in. by 14 in., 1,080 guineas (Boussod Valadon); "Early Morning," 17½ in. by 20½ in., 900 guineas (Mr. J. C. Drucker), and "The Towing Path," 9 in. by 21½ in., 750 guineas (Agnew). Three others totalled 1,420 guineas. There was no work by Matthew Maris in the collection. Three by William Maris were: "Cattle in the Meadows," 14 in. by 22½ in., 1,000 guineas (Knoedler); "Ducks and Ducklings," 15½ in. by 19½ in., 620 guineas (Gooden and Fox), and "Heifers in a Stable," 13½ in. by 18½ in., 300 guineas (Preyer). As for the Dutch watercolors, Mauve's "Changing Partners," 13½ in. by 17½ in., made 800 guineas (Boussod Valadon), and his "Shepherd and Flock," 14 in. by 21 in., 720 guineas (Obach). "Ducks," by W. Maris, 12 in. by 18 in., reached 255 guineas (Wallis), and Weissenbrück's "On the Coast," 12½ in. by 22½ in., 200 guineas (Buffa).

## A Corot Finale.

Approximately a beautiful Corot was reserved for the last day. This "Mantes la jolie" did not belie its name. The bidding began at 2,000gs, and Mr. Lockett Agnew, claimed the prize at 4,150gs. Next Messrs. Knoedler obtained "Repose," 11½ in. by 15½, 780gs, and the panel of four willow trees, 15½ in. by 11½ in., fell to Messrs. Obach at 460gs. A gem of a Daubigny, only 9½ in. by 15 in., a panel once presented by the painter to his brother artist Vollon, caused a keen competition, from which Mr. Fairfax Murray emerged victor at 500gs. On a brief visit to England, Daubigny saw the Thames, and his impression of St. Paul's from the Surrey side, 17½ in. by 32 in., brought 600gs (Obach). "The Windmills," 13 in. by 22 in., realized 540gs (Gooden and Fox), and "Un voup de Vent," 1875, 14½ in. by 26 in., 510gs (Murray). A representative Troyon was also reserved for the last day, "Vaches au Pâturage," a small panel, 13 in. by 19 in.,

for which Mr. Agnew was made to pay 1,850gs, and Millet's study for his *Salva* picture of 1847, "Oedipus being taken from the tree," 18 in. by 10½ in., attained 420gs (Wallis). Such were the chief features of the last day of a memorable sale. Of the forty Corots included in the dispersal, thirteen totalled 33,050gs, seven Dubignys made 15,850gs; four Israels, 10,500gs; five James Marises, 9,350gs; four Mauves, 8,250gs; Two Troyons, 7,650gs; two William Marises, 2,000gs; a Harpignies, 1,450gs; and two Millets, 2,000gs. Thus forty pictures alone realized 90,100gs, which in itself constitutes a remarkable record.

## SCHROEDER COLLECTION.

Prominent dealers and collectors of works of art attended the four days' sale at Christie's of the late Baron Schroeder's collection.

Enormous as were most of the advances shown on Baron Schroeder's original prices, the sensation of the sale undoubtedly was the heavy decline in what looked like being the clou of the first day's sale—the great Renaissance biberon, bought at the Gabbitas sale in 1905 by Mr. Wertheimer for \$80,000, when it was catalogued as the work of an Italian craftsman. This rock crystal monster, with its enameled gold mounts, was lengthily described as having been made for Emperor Rudolph II, about the year 1550, by an Augsburg artist named Daniel Mignot. Whether because of this change of nationality or not, the piece was coldly received. Bidding was slow till it reached \$50,000, and the biberon passed once more into Mr. Wertheimer's possession.

The first day's sale, July 5, was devoted to the porcelains which realized \$339,415. The second and third days' sales, July 5 and 6, was devoted to objects of art and vertu and realized \$155,160 and \$77,930 respectively. The fourth and last day's sale, July 8, was devoted to jewels and \$417,065 was realized. This makes a total of \$989,570 for the entire sale.

Some of the most interesting objects sold and prices obtained follow:

A Louis XV, oval gold tabatière with pastoral subjects in color, signed Georges à Paris, brought \$11,025. A Louis XV gold tablet case, with four domestic scenes after Chardin, brought \$12,285. A Louis XV gold snuffbox with decorations of Venus and Cupid, signed Georges à Paris was sold for \$12,500. A Louis XV oval gold snuffbox with Boucher subjects of Nymphs bathing and sporting by dolphins, by Charlier, brought \$20,000. Another oval gold Louis XV snuffbox similarly ornamented also brought \$20,000. Among the jewels sold was a magnificent pearl rope which brought \$49,500 and a pearl necklace sold for \$20,750.

## Big Prices for Antiques.

At a sale at Christie's June 23, of French and English furniture, objects of art and porcelain, a XVI Century reliquary of rock crystal with enamelled gold and silver-gilt mounts, 18½ inches high, Italian, fetched \$17,325. A XVII Century pair of cabinets originally the property of Queen Henrietta Maria when she resided at St. James's Palace, 77 inches high and 59 inches wide, brought \$20,000.

## Good Prices for Pictures.

At a sale of old pictures at the Hotel Drouot, June 18, a marine by Van der Capelle fetched \$5,600. A portrait supposed to be that of Marquise de Dangeau, by Largillière, was bought by M. Fischhof for \$1,000. A landscape by Jacob Ruysdael, "The Brook," was purchased by M. Haro for \$3,760. A woman's portrait by Gerard Douw was bought by Mr. Paris Singer for \$2,840. A man's portrait by the same painter was bought for \$2,820 by Mons. Haro, who also bought another Gerard Douw, "The Draughtsman," for \$1,800. A portrait of Margaret of Austria, daughter of Emperor Maximilian, by Mostaert, was bought by Mr. Paris Singer for \$2,300.

## Pauline Viardot's Pictures.

There was keen competition at the sale at the Hotel Drouot, June 27, of Pauline Viardot's collection. The sale realized \$41,000. A portrait of a Venetian by Tintoretto went to Trotti for \$13,000 after spirited bidding by Kleinberger and Feral. A portrait of a woman by Bol was sold for \$9,000 to Paulme, who outbid Durand-Ruel and others. Two pictures by Prudhon were knocked down for \$9,000. Dulessis's portrait of Gluck was bid in for \$5,500.

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## Lord Armstrong's Pictures.

Modern pictures and drawings which formed a portion of the heirlooms of Lord Armstrong were sold at Christie's, June 24, and realized \$145,160. These prices were obtained: Sir John Everett Millais's "Chill October," \$25,200. His "Jephthah" fetched \$6,300. Morland's "Road-Side Inn" went for \$3,412. "The Spanish Flower Seller," by J. Phillip, R. A., brought \$2,467. Turner's "Scene on the River Maas" fetched \$2,835 and Sir David Wilkie's "Rabbit on the Wall" was knocked down for \$3,885. "On the Strand," by Josef Israels, \$2,100; "The Burning Stable," Adolphe Schreyer, \$3,255; "The Sleeping Beauty," Sir E. Burne-Jones, \$1,627; "Ulveston Sands," D. Cox, \$5,250; "Dustanborough Castle," J. M. W. Turner, \$3,150; "Kidwelly Castle, Carmarthenshire," J. M. W. Turner, \$3,045; "The Lake of Lucerne," J. M. W. Turner, \$9,975; "The Glebe Farm, Dedham," J. Constable, \$10,237; "Caer Cennen Castle, Carmarthenshire, South Wales," D. Cox, \$2,205; "Wind, Rain and Sunshine," D. Cox, \$2,520; "Crossing the Moor," Peter Graham, \$3,150; "Moorland Rovers," Peter Graham, \$2,730; "Portions of the Interior of the Grand Mosque of Damascus," Lord Leighton, \$1,627.

## Rare Americana Sold.

A portion of the library of the late Thomas Gray, comprising among other things rare tracts on America, was sold at Sotheby's on June 28.

"America, New England's crisis, or a brief narrative of New England's Lamentable Estate at present compared with the former (but few) Years of Prosperity, occasioned by many unheard of Cruelties practised upon the Persons and Estates of its United Colonies, without respect of Age, Sex or Quality of Persons by the Barbarous Heathen thereof; Poetically described by a Well Wisher to His Country," printed and sold by John Foster of Boston, Mass., 1676, over against the Signe of the Dove, fetched £195 or \$975. "Three Kings of Cologne," very rare, sold for \$550. "America, New England's Plantation, or a Short and True Description of the Commodities and Dis-commodities of that Countrey," 1637, extremely rare, went for \$2,550. A block book grotesque alphabet, twenty-four letters and six bundles of ribbon letters, the letter A, dated 1464, brought \$7,600.



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*Early English, French,  
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